

Point Loma Nazarene University
Printmaking II Art 323
Spring 2013
William Kelly, Instructor
Final exam: April 30, 2013 5:00 - 7:00 p. m.

"It does not help to tell oneself that one no longer retains anything new; what matters is the apparent bumping up against the old; this collision is the last thing that happens.

Maybe the purpose is merely to revitalize the old that has been laying fallow; it is jolted awake. Even if nothing inside one changes, something is set into motion.

Elias Canetti
The Secret Heart of the Clock

Course Objectives:

This course builds on the language and techniques learned in Art 223, Introduction to Printmaking. With this ever-increasing knowledge, the student will continue to explore the expressive possibilities inherent in printmaking which makes it a unique technique aiding the student in their exploration of art as process. As any refinement in the building process of technique and within any specific discipline in art making, a self-confidence will begin to set in place. This concept of searching deeply for ideas and meanings within the student's personal work, adds rigor and multilevel meanings to the work produced for this course.

Printing from the matrices will be stressed as an advanced art-making process. New techniques and materials will be introduced as needed by the individual's ability and approach to their work that will encourage a more painterly quality as well as tighter command of the processes technological advances in the ever changing way that prints are made.

Learning Outcomes

1. Students will re-familiarize themselves with the vocabulary of printmaking. New terms will be introduced reflecting the ever expanding way in which a print is made. It seems counterintuitive that the first and oldest printing techniques have not succumbed to the so called technology revolution but have indeed moved closer to a genuine method of exploring the current trends in information and art making possibilities.
2. The student will demonstrate their abilities and understanding of this visual and conceptual language during supportive and constructive critiques that will allow them to voice and assess their abilities.
3. Students will learn to use new tools and bring into this exploration meaningful ways to reflect on how the traditional techniques can be supplemented and expanded with specific tools from other disciplines.
4. Students will continue to explore a wide range of materials. Paper and inks will take on

new possibilities as the student demonstrates their range of expression in materials and techniques that are hundreds of years or in some cases very new to the way a printing process is achieved.

5. Students will continue to demonstrate an understanding of how much expressive possibility a simple mark in wood or metal can be. These marks are universal and timeless. When combined with new and invented methods a rich new language becomes not only possible but expected.

6. Students will demonstrate that what was learned in Printmaking I was fundamental to their current practice and abilities to refine their skill levels as more expertise is gained. Timing an aquatint for a tonal variation and biting a line with mordant is not the same as making a pencil line or a brush stroke. This bears repeating as the student continues to demonstrate an ability to follow through with their ideas.

7. Students will further realize, that while the methods of arriving at an image are different, the fundamental understandings of composition and craftsmanship remain the same. The student will demonstrate their ability to make images that matter to their practice as artists.

8. Students will continue to increase their awareness of how rich the history of printing is. The student will become aware that bumping up against this history will, it is hoped, jolt awake their awareness and set something new in motion.

9. The advanced student will demonstrate and analyze in a written artist's statement the themes and subjects chosen to inspire their editions and finished printed images.

10. The advanced student will demonstrate and continue refining the above methodologies as well as solving techniques suited to their individual art practice which will culminating in a portfolio of professional standards.

EXPECTATIONS AND GRADING:

The advanced student will within the first week of class write a proposal of course work. The work projected will be considered under the same set of provisions that guide the assignments in Printmaking I. In agreement with my guidelines a portfolio will be developed using the terms and conditions of our contract.

The number of completed works will be determined at this time and all other aspects of the class requirements will be met.

A two page artist statement is required and due with the completion of the final portfolio. Several drafts will precede the final written statement and are due at the same time as the advanced students have their critique conducted separately from the other students. Times will be announced.

The advanced student will act as a role model for the beginning student. Their techniques will